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ABSTRACT

In this paper, the teaching of writing to black students is examined within the broader context of the education of blacks in American society. The purpose of a cultural historical approach to literacy is said to be the focus on black students' powers of expression, rather than on the technical accomplishments of writing, spelling, and punctuation. Problems in self expression that result from social and cultural domination are delineated. Drawing from the work of Paulo Freire, the author asserts that black students are both marginal to and oppressed within the formal educational system of the United States. Educational practices and teacher attitudes that imply or reinforce the marginality of blacks are discussed. A literacy process through which blacks become subjects (rather than objects) in their educational endeavors is then described. The teacher's role is held to be one of posing problems about existential situations in order to help black students to arrive at a critical view of their reality. Several guidelines for teachers are provided. (Author/GC)

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TEACHING WRITING TO THE CULTURALLY PARTICULAR BLACK STUDENT: A CULTURAL-HISTORICAL APPROACH

by Dr. E. Curtis Alexander

The primary emphases in this manual are on choosing a purpose in writing, developing that choice competently, presenting researched material accurately, and answering essay questions. These four areas comprise the matrix of the undergraduate evaluative experience, and serious students should be able to produce, effectively, within the perameters(sic) of that experience if they understand what is required of them.

To this end--understanding and producing competently--I have used simple, interesting, explanatory models withwhich Black students will have little difficulty identifying.... Our lives are political, and the tools we use to learn about ourselves should be also.

Traditionally, the tools Black students are forced to use in order to learn new concepts or techniques are often alien and difficult to use. Take for example the problem of a student who is desperately trying to learn how to structure a good paragraph. If the subject of the paragraph and the supporting details and examples in the model are vague, he/she will probably lose sight of the primary task because of the confusion generated by unfamiliar semantic and syntactical structures.

Roseanne Pope Bell,
An Afro Centric Guide To Writing

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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INTRODUCTION

I think it is important - for my own sake as well as you the listeners - that we try at the very outset, to clarify some points fundamental to the general understanding of my ideas on "TEACHING WRITING TO THE CULTURALLY PARTICULAR BLACK STUDENTS: A CULTURAL-HISTORICAL APPROACH".

When I was a boy, we had a saying in the Black community that went something like this - "STICKS AND STONES MAY BREAK MY BONES BUT WORDS WILL NEVER HURT ME". In looking back on this saying now, it's no wonder that BLACK PEOPLE are such an "AHISTORICAL" people, in that,we have been denied the "primordial" right of "DEFINING OR AT LEAST NAMING OUR OWN EXISTENCE". Paulo Freire says something about the "AHISTORICITY" of Black People:

> "Human existence cannot be silent, nor can it be nourished by false words but only by true words, with which men transform the world. To exist, humanly, is to name the world, to change it. Once named, the world in its turn reappears to the namers as a problem and requires of them a new naming. Men are not built in silence, but in word, in work, in action-reflection.
>
> But while to say the true word-which is work, which is praxis - is to transform the world, saying that word is not the privilege of some few men, but the right of every man." (Pedagogy of the Oppressed, p.76)

In 1971, I coined the term CULTURALLY PARTICULAR to describe the environment, behavior, life styles and experiences of Black students. The CULTURALLY PARTICULAR BLACK STUDENT manifests PARTICULARISMS not "differences" nor "disadvantages" as these terms connote "ethnic referents" that deny the Black student "positive" human development. Further, the "frame of reference" from which

to view the behavioral manifestations of Black students are CULTURAL PARTICULARISMS -

> The characteristics of a people that reflect specific aspects of the sum total of their experiences, their culture and their history as determined, defined, interpreted and demonstrated by the people themselves (Alexander, 1972).

Words, the use of words are not only emotional in transmitting messages (communications) but are inextricably interwoven in the Cultural-History of both the sender and receiver of messages.

The Kiswahili word KUJICHAGULIA (Self-Determination) provides the lingua franca on the importance of words and the use of words.

> To define ourselves, name ourselves, and speak for ourselves, instead of being defined and spoken for by others.

In 1974, we coined two more terms to hopefully add clarity to the "intentional" learning experiences being provided for Black students.

(a) ACADEMIC TRANSFORMATION (initially called development) - is the acquisition and accumulation of knowledge and skills from specific bodies of knowledge. The four levels of academic development (1) rote memorization (2) mesmerization (3) regurgitation and (4) imitation.

and

(b) INTELLECTUAL DEVELOPMENT - the acquisition and accumulation of knowledge and skills from specific bodies of knowledge with a critical analysis and utilitarian understanding as to how this knowledge and skills relates to one's people or race. The four levels of intellectual development (1) Memorization (2) conceptualization (3) internalization or intellectualization and (4) application (Alexander, 1974).

The three terms CULTURAL PARTICULARISMS, ACADEMIC TRANSFORMATION AND INTELLECTUAL DEVELOPMENT are foundational and fundamental

to understanding my ideas on "TEACHING WRITING TO BLACK STUDENTS".

> For development to occur it is necessary: a) that there be a movement of search and creativity having its seat of decision in the searcher; b) that this movement occur not only in space, but in the existential time of the conscious searcher.
>
> Thus while all development is transformation, not all transformation is development. The transformation occurring in a seed which under favorable conditions germinates and sprouts, is not development. In the same way, the transformations of seeds and animals are determined by the species to which they belong; and they occur in a time which does not belong to them, for time belongs to men (Freire (2),p.p.159-160)

The CULTURAL-HISTORICAL APPROACH is based on the dialectical relationship between "transformation" and "development". In 1977, I participated in an NEH Institute on "Writing in the Learning of the humanities" and the question was raised to me - "How do you see writing with your students?" My reply was:

> "In order for my students to develop the writing facility, to change the harsh day to day realities of Black life in this society, it was imperative that they advance from the "SURVIVAL" (TRANSFORMATION) state of existence to the "LIVING" (DEVELOPMENT) level of "human" interaction. My point in attempting to use the politics of Black life as a focus is not "negotiable" - because moving from SURVIVAL writing to LIVING writing is not one of "EXERCISE" but one of the perpetuation of a specie - of BLACK PEOPLE."

I am much indebted to the works of Paulo Freire as my thoughts, ideas and experiences have been tremendously shaped and developed by "Freire's Approach On Adult Literacy".

Therefore, I quote and paraphrase Freire in my attempt to synthesize, systemitize and concretize my approach to TEACHING WRITING TO BLACK STUDENTS".

In order to begin to understand the CULTURAL-HISTORICAL APPROACH, an introduction to the cultural-historical context from which it derives its "critical essence" is important to look at this time.

CULTURAL-HISTORICAL CONTEXT

Our intention is not to attempt a study of the origins and historical evolution of the cultural-history in African-American reality.

We will look at the historical-configuration which we have called "African-American Culture". This mode of culture is a superstructural expression which conditions a special form of consciousness. African-American culture "overdetermines" the underlying foundation in which it originates.

Understanding African-American culture is possible only if it is taken as a totality which is itself part of a "greater" whole - American Culture. In this "greater" whole we must also recognize the culture or cultures which determine the voice of African-American culture. I do not mean that African-American culture is an entity created by American culture in specialized laboratories, processed and transported to African-American communities. Neither is it true, however, that African-American culture emerges by spontaneous generation. The fact is that African-American culture is born in the relationship between a severed African culture and a superimposed European-American culture.

> "It is not the deminator who constructs a culture and imposes it on the dominated. This culture (African-American, emphasis mine) is the result of the structural relations between the dominated and the dominators."

Thus understanding African-American culture presupposes an analysis of dependence as relational phenomenon which gives rise to different forms of being, of thinking, of expression, those of

African-American culture and those of American culture which "has a voice".

Further, we must guard against idealizing American culture, dichotomizing it from the African-American culture. If we underestimate either American culture or African-American culture it will be impossible to explain the CULTURAL-HISTORICAL CONTEXT itself. CULTURAL-HISTORICAL CONTEXT is not an abstraction; it exists in the dialectic between American and African-American structures. Failing to understand this dialectic, we will not understand the dialectic of change and permanence as the expression of the CULTURAL HISTORICAL CONTEXT.

Both the American Society and the dependent African-American Society, totalities in themselves, are part of a "greater whole", the economic, historical, cultural and political context in which these their mutual relationships evolve. Through the context in which these societies relate to each other is the same, the quality of the relationship is obviously different in each case, being determined by the role which each plays in the total context of their interrelation. The action of the American society upon the dependent African-American society's action, whether it be reactive or active has a dependent character.

The relationship between the dominator and deminated reflects the greater CULTURAL-HISTORICAL CONTEXT even when formally personal. Such relations imply the introspection by the dominated African-Americans of the cultural myths of the dominator - WHITE AMERICA. This results in the existential duality of the dependent African-American society, its ambiguity, its being and not being itself,

and the ambivalence characteristic of its long experience of dependency both attracted by and rejecting American society.

The underlying foundation of the dependent African-American society is shaped by the directing American society's will. The resultant American society, therefore, reflects the inauthenticity of the African-American society. Whereas the American society can absorb its ideological crises (i.e. Civil Rights Movement, Ecology Movements, Womens' Rights Movement, Watergate, Gay Liberation and etc.) through mechanisms of economic power and highly developed technology, the dependent African-American society is too weak to support the slightest popular manifestation (i.e. Wilmington Ten, Free Huey and Angela Movements, Poor Peoples Campaign, Human Rights Movement, Urban Renewal and etc.). This accounts for the frequent rigidity of the dependent African-American society.

The dependent society is by definition a silent, reactive and "defensive" society. Its voice is not an authentic voice, but merely an "echo" of the voice of America - in every way. The American society speaks (i.e., Humphrey-Hawkins Bill, Civil Rights Act, Panama Canal Bill, ERA Ammendment, Byrd Ammendament, Bakke Case and etc.), the dependent African-American society listens.

The silence of the "object" African-American society in relation to the "subject' White Americans society is repeated in the relationships within the "object" African-American society itself. Its power elites (i.e., Congressional Black Caucus, Cabinet Member, NAACP, Urban League, Supreme Court Justice and etc.), silent in the face of American society, silence their own people in turn. Only when the people of a dependent African-

American society break out of the "CULTURE OF SILENCE" and win their right to speak - only, that is, when radical structural changes transform the dependent African-American society - can such a society as a whole cease to be silent towards the "director" American society. (Freire (1), pp. 32-42).

THE WRITING LITERACY PROCESS AS CULTURAL-HISTORY FOR LIVING

ALL EDUCATIONAL PRACTICES IMPLY A WORLDVIEW:

> "Authentic thought language is generated in the dialectical relationship between the subject and his concrete historical and cultural reality (Freire(1), p.1)".

So it is with the axiom which we begin: EVERY EDUCATIONAL PRACTICE IMPLIES A CONCEPTUAL AND THEORETICAL WORLDVIEW OF THE EDUCATOR. This axiom in turn implies - sometimes more, sometimes less explicitly - an interpretation of "one's place under the sun" or WORLDVIEW (p.5).

At this point, we will reflect on two hypothesis, first, the interpreting of Black students as MARGINALS: secondly, the interpreting of Black students as being oppressed within the system.

Some educational practices that imply marginality as a worldview - the mythification of reality:

(1) Teaching Black students to write must seen, analyzed and understood - that the interrelation of the awareness of aim and of process is the basis for planning action, which implies methods, objectives, and value options. The critical analyst will discover in the methods and text used by teachers and students practical value options which BETRAY A PHILOSPHY OF MAN, well or poorly outlined, coherent or incoherent, only someone with a mechanistic mentality could reduce literacy in learning to write a purely technical action. Such a naive approach would be incapable of perceiving that technique itself as an instrument of Black students in their orientation in the world is not neutral (Freire(1), p.6).

The CULTURAL-HISTORICAL APPROACH contends

> "Merely teaching Black students to write does not work miracles; if there are not enough jobs for Black people able to work, teaching more Black students to write will not create them (p.9)."

(2) Those teachers who consider Black students marginal - not only physical space, but historical, social, cultural and economic realities - i.e., the structural dimension of reality. In this way, Black students have to be recognized as beings "outside of", "marginal to" something, since it is impossible to be marginal to NOTHING....If then, marginality is not a choice, marginal Black students have been expelled from and kept outside of the social system and is therefore the object of violence (p.10).

In fact, however, the social structure as a whole does not "expel", nor is the marginal Black student a "being outside of". He is, on the contrary, a "being inside of", within the social structure, and in a dependent relationship to those whom we call falsely autonomous beings, inauthentic beings - for - themselves (p.11).

(3) A less regorous approach, one more simplistic, less critical, more technicist, would say that it is was unnecessary to reflect about what it would consider unimportant questions such as illiteracy and teaching Black students to write. Such an approach might even add that the discussion of the concept of marginality of Black students is an unnecessary academic exercise (benign neglect). In fact, however, it is not so. In accepting the marginal Black student as a person who exists on the fringe of society, we are led to envision him as a sort of "SICK WHITE MAN",

for whom "writing literacy" would be the "medicine" to cure him, enabling him to return to the "healthy" structure from which he has become separated (p.11).

(4) Interpreting Black students as people oppressed within the system - the writing literacy process, as cultural-history for LIVING, is an act of knowing in which the learner assumes the role of knowing subject in dialogue with the teacher. For this very reason, it is a courageous endeavor to demythologize reality, a process through which Black students who have previously been submerged in reality begin to emerge in order to re-insert themselves into it with critical awareness.

Therefore, the teacher must strive for an ever greater clarity as to what, at times without his conscious knowledge, illumines the path of his action. Only in this way will he truly be able to assume the role of one of the SUBJECTS of this action and remain consistent in the process. (p.12).

THE WRITING LITERACY PROCESS AS AN ACT OF LIVING

To be an act of LIVING - the writing literacy process demands among teachers and Black students a relationship of authentic dialogue. True dialogue unites subjects together in the cognition of a knowledgeable object which mediates between them.

If learning to write is to constitute an act of living, the learners must assume from the beginning the role of creative subjects. It is not a matter of memorizing and writing given syliables, words, and phrases, but rather a reflecting critically on the process of writing itself, and on the profound significance of language.

In so far as language is impossible without thought, and language and thoughts are impossible without the word to which they refer, the human word is more than mere vocabulary - it is word-and-action. The cognitive dimensions of the writing literacy process must include the relationships of Black students and their world. These relationships are the source of the dialectic between the product Black students achieve in transforming the world and the conditioning which these products in turn exercise on Black students.

Learning to write ought to be an opportunity for Black students to know and live what SPEAKING AND WRITING THE WORD really means: a human act implying reflection and action. As such, it is a primordial human right and not the privilege of a few. Speaking and writing the word are not true acts if they are not at the same time associated with the right of SELF-EXPRESSION and WORLD-EXPRESSION, OF CREATING AND RE-CREATING,

OF DECIDING and CHOOSING and ultimately PARTICIPATING in society's historical process (p.12).

As an event calling forth the critical reflection of both the Black student and teacher, the writing literacy process most relate SPEAKING AND WRITING THE WORD TO TRANSFORMING REALITY, and to their mutual role in this transformation. Perceiving the significance of that relationship is indispensible for those Black students learning to speak and write if we are really committed to their moving from SURVIVAL TO LIVING. Such a perception will lead the Black student to recognize a much greater right than that OF being LITERATE. They will ultimately recognize that, as PEOPLE, They have the right to have a voice.

On the other hand, as an act of LIVING, learning to write presupposes not only a theory of writing but a method which corresponds to the theory.

Writing literacy education must have the character of commitment. It implies a movement from the CONCRETE CONTEXT which provides objective facts, to the THEORETICAL CONTEXT where these facts are analyzed in depth, and back to the CONCRETE CONTEXT where both teacher and students experiment with new forms of action and reflection.

In fact, when we consider writing literacy learning or education in general as an act of LIVING, we are advocating a synthesis between the teacher's maximally systematized knowing and the Black students minimally systematized know - a synthesis achieved in dialogue. The teacher's role is to propose problems about the existential situations in order to help the Black student arrive at a more and more critical view of their reality. The teacher's

responsibility as conceived by this CULTURAL-HISTORICAL PHILOSOPHY is thus greater in every way than that of his colleague whose duty is to transmit information which the Black students memorize. Such a teacher can simply repeat what he has read, and often misunderstood, since writing literacy education for him does not mean an ACT OF LIVING.

CULTURAL-HISTORICAL METHODOLOGY

A minority of students in the colleges and universities of this country are born into families whose members speak the "normal" language of educated society. If a student born into such a family "picks up" any phrase which does not conform to the conventional, vigorous pressures are brought to bear to make him "drop it". Such a student will go to school knowing no other forms of language than those which his teachers themselves use and which examiners will demand of him.

There are, however, Black students, possibly a majority in the country as a whole and certainly a majority in urban and rural areas, who have to learn this acceptable language at school but who, in some cases, may well face discouragement, or even derision, if they venture to use it at home.

For Black students, many social pressures inside the school and all outside it contrive to blunt the main tool of learning (Clegg, p.1).

The purpose of the CULTURAL-HISTORICAL APPROACH is to focus attention on the Black students powers of expression rather than the technical accomplishments of writing, spelling and punctuation. In short, the work of Black students will hope reflect a freshness and power of expression; a discriminating choice of words and phrases; and a sincerity of feeling will be readily apparent in their writings (p.4).

It is sometimes held that Black student's ability to use words well does not apply generally to all his work and that if he writes poetry or expressive prose really well, it does not follow that he will be able to give a clear account of a

scientific experiment.

All the evidence that I have seen leads to the belief that this contention is in the main false and that the ability to use words well is an indivisible achievement which once learned will be used effectively in whatever kind of writing the Black student does, though this does not of course alter the fact that the students interests will lead to more in one direction than in another.

In order to examine this very important point of the CULTURAL-HISTORICAL APPROACH to teaching writing to the CULTURALLY PARTICULAR BLACK STUDENT, it may be helpful arbitrarily to divide the student's written English into two categories, which for purposes of this discussion we may call his "LIVING" English and his "SURVIVAL" English. In this context, the word "LIVING" is used to describe the English which a Black student would use when writing poetry or expressive prose, or when writing about their personal experiences, culture, history, peoplehood and human affirmations, relying on his own store of words to do so.

Their "SURVIVAL" English, which may make up nine-tenths of his writing in the classroom, he will use for History, Geography, Science, Social Sciences and so forth. Many of the words and phrases that they will use will not be taken from their own store but from textbooks recently read or notes recently taken down (p.5).

WRITING STORIES:

(1) The students stories are modelled on ones they know.

-The teacher should recommend good examples.

-The teacher should attach much importance to the choice and presentation of stories and poetry in order to give the students worthwhile experiences.

-The teacher should select poetry to link up with some experience the students have had.

-The students through this unconscious memorization, words and phrases will become their own and will appear in their own writing.

-The students are encouraged to make the experience and vocabulary of the stories they read their own by writing them in their own words.

-The students learn to write by writing. They do not learn to write by filling in blanks or by writing English exercises. For students, there must be a reason for writing.

(2) Two distinct patterns of written English.

-The first is English which comes from direct observation. This is the straight forward writing or recording of statements of fact, a stimulated looking as through the eyes of another person. It could be from reading a book, hearing a story, watching television or from poetry and literature. Historical, geographical and scientific accounts are examples of this particular pattern of expression.

In this type of writing form and shape, e.g. spelling, handwriting, punctuation, can be brought to the student's notice. We must remember however to be careful not to overstress techniques and form to the extent of destroying confidence.

2. The other pattern we find being used by the students is the expressive English based on sensory experiences. This pattern is completely different from the English of recorded fact as it is a personal response where the outer world is shut out and the student has the psychological satisfaction of

expressing his own personal feelings without the restrictive fears of marking and correction. In this type of expression we are more concerned with what is said than how it is said. This is writing at a conscious level from direct experiences.

3. One other type of written expression is IMAGINATIVE WRITING. In writing imaginatively, the students are drawing unconsciously from the two types of experiences mentioned above.

We must be mindful in our encouragement to students to write and in putting a value on fluency that we do not imply that there is virtue in sheer length of writing unrelated to what has to be said. Similarly the compiling of a diary or topic book, when interest in it is dead, can only provide a monotonous and dull response.

In conclusion, may I restate that to the students there must be something to write about and a reason for writing. They must be given frequent opportunities to write, they require time to finish and they must not be over anxious about accuracy or lacking in respect for the reader. Furthermore, there is no doubt in my mind that the readiness of Black students to write and the quality of their writing is influenced by opportunities to express their thoughts through others.

CONCLUSION: SOME CONTINGENCY STEPS

THE FOLLOWING STEPS alone will not assure that black students develop WRITING LITERACY SKILLS. The complexity of the classroom setting and an incomplete understanding of the CULTURAL-HISTORICAL APPROACH makes it impossible to isolate the STEPS to the learning of writing literacy skills. Therefore, to put complete reliance upon the steps is misplaced hope and naivete. But while too much should not be expected from following the steps (IN ISOLATION OF THE APPROACH), neither should their importance be minimized. The steps outlined as follows are learning outcomes in the APPROACH. They are enormously important in helping Black Students acquire writing literacy. What must be kept clearly in mind is a set of realistic expectations of what the outlined steps can do and cannot do WITHOUT AN UNDERSTANDING OF "THE CULTURAL-HISTORICAL APPROACH."

STEP 1:

The first step is to build up a teacher-student, student-teacher relationship of confidence and trust. This allows the students to vonverse and write freely at all times, knowing that they will "never" be rejected, and their ideas will always be sympathetically received. Indeed they become eager to share their thoughts and experiences with the teacher. "There can be no expression without impression so the teacher must "develop" the senses and try to increase the students' awareness of their environment."

STEP 2:

The recalling of past experiences and observation and awareness of things around them is continually encouraged and in this way their interests are kept vital and fresh. Because of repeated sensory experiences which are obtained in lessons such as movement and drama; the study of the "WORLD" around Black Arts, Music, Poetry, and History, the students will express themselves in language which is alive, direct and colorful. The language they use to express themselves is sincere, direct, and lacking artificiality.

STEP 3:

The students are encouraged to use their "MOTHER TONGUE" freely and logically in both spoken and written English.

STEP 4:

The students whould be allowed to experiment with words and the use of words. Every word must mean something.

STEP 5:

The students need to be launched, to be given an impetus and started on their way. Give them a choice of interesting subjects (ON HOW TO IMPROVE THE QUALITY OF BLACK LIFE) on which to write or they may be started off by listening to an interesting piece of Black literature. Good writing sometimes follows interesting conversation in class.

There must be a feeling of CONFIDENCE and RELAXATION in the class is good work is to be done. The students need to feel that what they write will be attended to SYMPATHETICALLY. But no recipe for success can be given. Sometimes the most carefully planned efforts end in failure. Sometimes good writing is sparked off at the most unexpected moment, but whenever and wherever it comes, one accepts it gratefully (Example - a sudden burst of creative energy on ROOTS, THE STRUGGLE IN ZIMBABWE, ANDY YOUNG, ABORTION, A RECENT EVENT OF POLICE BRUTALITY and etc.).

STEP 6:

A great deal of importance should be attached to reading Black Literature as an aid to writing; students are to be actively encouraged to develop the READING habit. They are to be urged to use the libraries on "SEARCH and RETRIEVE MISSIONS."

The teacher needs a thorough knowledge of "Good Black literature." Whatever a student writes about, someone has written before him; and when the teacher knows where to look for parallels to the student's experience, the student is helped to discover the joys of Black literature. The students have the experience of (a) listening to good Black prose and poetry being read aloud in a sensitive way and (b) of reading the best Black literature themselves.

STEP 7:

The use of FREE VERSE is a particularly useful medium of self-expression to focus on at this step. It often brings a sense of release to the student just because it is not ordinary, work-a-day prose. Unusual words and phrases (standard English) can be introduced into it without their sounding unnatural. It can sweep aside many of the

inhibitions which hold up free expression in Black prose. It has advantages too over more formal types of verse because it avoids that desperate search for the RHYMING word and the LINE which contains a set number of syllables.

STEP 8:

The use of the PARAGRAPH is found to be a convenient unit for developing habits of effective expression. A paragraph on a limited topic is written, read, assessed, and revised in the space of a single class period. Single sentences can be written sometimes. These are to be based on a simple idea and the results subjected to detailed critical evaluation by the class.

STEP 9:

The follow-up to composition at this step is not important. When the compositions have been completed, some are read to the class by the writers and the students are encouraged to make reasoned comments on MATTER, STYLE, and ARRANGEMENT. These comments, together with the teacher's own assessment, gives the Black students a greater awareness of levels of expectation than a comment from the teacher could ever do. Black students begin to know what is expected and what is possible.

The reading of the students own work by their classmates, followed by discussion and constructive criticism is a feature of the written work which helps to keep the work alive.

STEP 10:

It is essential for the teacher to give full and serious attention to whatever work is produced, to comment on it in detail and to praise "anything" he possibly can in the ideas of EXPRESSION--Destructive criticism rarely does any good and it may paralyze completely, whereas encouragement works wonders not "miracles."

FINAL NOTE: The order of the STEPS above are, at the very least, recommendations of a sequence. In the final analysis each teacher will have to take each STEP under consideration based on their own abilities and capabilities. The suggested STEPS are not to be seen as a RECIPE, because there are no easy answers to complex questions.

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